**Karen Long**:

Hello, I'm **Karen Long** and you're listening to The Asterisk\*, a production of the Anisfield-Wolf Book Awards. An asterisk is a reference mark indicating an omission. Today we are figuring out some of the holes in our knowledge with psychiatrist and historian **George Makari**. Born in Plainfield, New Jersey, to parents who immigrated from Lebanon, professor Makari won a 2022 Anisfield-Wolf Book Award for, Of Fear and Strangers: A History of Xenophobia. He considers the word itself, the concept and the history and culture that envelopes it.

On these pages Professor Makari also considers himself. His first two books, Revolution in Mind: The Creation of Psychoanalysis and Soul Machine: The Invention of the Modern Mind, have been translated into nine languages. Anisfield-Wolf juror, Steven Pinker, praised Of Fear and Strangers, noting, quote, "We see countless books that consider instances of racism. Very few seek to understand it as a phenomenon to be studied and analyzed. Of Fear and Strangers does that free of cliche and jargon. Instead, it is replete with liveliness, wit and original turns of phrase," unquote.

Dr. Makari directs the DeWitt Wallace Institute of Psychiatry: History, Policy and the Arts at Weill Cornell Medical College in New York City, where he lives with his wife, the painter and curator, Arabella Ogilvie-Makari. He describes himself as a citizen of the periphery. Welcome, Professor Makari. Welcome.

**George Makari**:

Thank you so much for having me, Karen.

**Karen Long**:

We'd like to dive right toward the art, so if you don't mind picking up your copy of Of Fear and Strangers and giving our listeners a sample.

**George Makari**:

Sure. I'm going to read first few paragraphs of chapter at the very end of the book that summarize a little bit of what we've seen as the word emerges, reverses in meaning and then helps develop a culture that hopefully will sustain us and considers xenophobia to be a grave, grave trouble and a moral failing.

"Unlike numbers, words gather new meanings. They grow and mutate so much so that poor Noah Webster and his lot must string lists of definitions to a sole entry. What happens when words transform or when they suddenly travel and pop up amid new signs and symbols? Then our verbal calculations might quietly go awry. No one may notice that things add up differently, but they do. The story of xenophobia has been of a word that has gone through a series of alterations and migrations. A late 19th century neologism that was brought forth in French and English became a tool, a map, a mirror, an atmosphere of opinion, and finally, a curse."

"Curses of course matter. In 1934, one of the Frankfurt school's exiles, Norbert Elias, published The Civilizing Process, in which he examined some of the ways in which cultural adaptations occurred. 'Social disruptions led to shifting standards of behavior,' he argued. So that what was once acceptable, like eating with your hands or spitting under your host's dinner table, became dishonorable, disgusting and shameful. After 1945, xenophobia came to represent such a taboo. What once was condoned or ignored, now warranted a rebuke. How that prohibition related to the world's past meanings became obscured. No matter, the Holocaust and the continued mixing of the world's populations made it critical to forcefully reject the assumption that foreigners and strangers were enemies."

"During the Cold War years, Western liberal democracies as well as socialist nations shared this revulsion. Soviets and Americans each took pride in their defeat of fascism and Nazism. They each conceived of themselves as the Hitler Slayers, the ones who ended the genocide of the Jews. As these Goliaths pointed their nuclear arsenals at each other, this much they shared. After millions of dead the prayers for a new moral code, those in treaties that linked Bartolomé de las Casas to Raphael Lemkin, seemed to have been answered. During the post-war years xenophobia had become a curse. Its problem seemed to belong to a bygone era. It was hard to imagine that they would ever return."

**Karen Long**:

Thank you so much. Those three paragraphs pack a lot and it feels significant that you and I are speaking today on International Holocaust Remembrance Day, because one of the things I'm understanding from you and from Of Fear and Strangers is the wobble we're experiencing in that moral certitude that xenophobia is a failing, is increased by the forgetting, at least the primary remembrances of the Holocaust.

**George Makari**:

Yeah, I think that's true, that the Holocaust, it's a terrible thing to think that we only learn from horrifying tragedies of that sort. I don't want to believe that that's the only way humans adapt and change. I don't think it's true. But it certainly was a very, very powerful lesson and it was a lesson that I think organized a good deal of the Western world, even the conflict between the Soviets and the Americans. There was a great deal of a sense of, "Who's not the Nazi." You see this today as Putin is trying to relive the battle against the Nazis, claiming that the Ukrainians are Nazis. And I think that the challenge going forward is to not just let that lesson be forgotten, but relearned and relearned in other contexts. Because unfortunately genocide has continued even after 1945, as we well know.

**Karen Long**:

Right. That was Samantha Power's great contribution to thinking about never again, was actually quite often. Especially in the context of war.

**George Makari**:

Yes. Exactly. Exactly. And one of the chilling moments I had was, I was recently watching Ken Burns' new documentary on America and the Holocaust, and one of the points that he makes, of course well made in film, is how incredibly important the photographs and the films of GIs entering the concentration camps were to have people believe that such a thing could possibly happen. I remember being brought to the auditorium, I think I was probably a freshman in high school, and seeing those movies. You don't forget where you were when you saw them. And one of the really chilling things right now is with deep fakes and AI, would anyone believe that it really happened if we showed it now? It's very distressing. There was a sense that photographs don't lie, films don't lie. This was a lesson that much of America didn't believe until they saw those movies and those photographs. Much of the world couldn't possibly imagine. And so it really did create this kind of... the moral weight was unavoidable. It's quite disturbing to think if that appeared on my phone, would I believe it?

**Karen Long**:

And it's so interesting that the people who chose today for International Holocaust Remembrance Day, did so because it was marking the day of entering the camps.

**George Makari**:

Yeah.

**Karen Long**:

In this same chapter, you have a photograph, an anti-immigrant Brexit poster from 2016, and the text at the bottom of the photograph says, "We must break free of the EU and take back control of our borders." And when I looked at the picture again, I flashed to the national legacy news running footage from El Paso of people congregating on the southern borders trying to get into the United States. And I wanted to ask you how you think about that, because I copped a part of my lizard brain being frightened by those images.

**George Makari**:

Yeah, that's what you're supposed to feel. You're supposed to be frightened. And I'll tell you, I had a really interesting experience. So I went to the border and it was a fascinating experience. I stayed at a little bed and breakfast with my wife and the woman who was hosting us told us how to drive to get exactly to the wall. And she said, "Get to the wall and you could check it out." And so we did. And a film director friend of mine said, "If you want really good footage, what you should do is wait for the border patrol to come and then get in on some sort of quarrel with them. And Arabella, you should (my wife) was supposed to video this." Well, the guy came, he was very pleasant. I couldn't get in a quarrel with him. It just wasn't in my nature.

But I went around and I think that there are a number of things that you learn. One is that the border went up first to protect the Mexican towns from the Americans who would come over, raise hell, and then go back across the way. That basically what has happened in the last five or six years is that that back and forth flow, which mostly sustained some of the towns on the other side of the border, has now made the towns in the United States ghost towns. The biggest store was one that sold arms, but all the stores that sold dresses for your communion and things like that, they were all kaput.

So I think that there is, obviously, it's a very complicated problem. I think there is a lot of failed states in Central America and that is part of the problem. And I think that there is a lot of xenophobia and bigotry that makes us repeat the error of... when you think about the number of people we let in who were Jews fleeing the Nazis, it's horrifying.

**Karen Long**:

Because it's so low.

**George Makari**:

It's so low. We could have easily taken 20 times that many. It was hatred, it was bigotry, it was antisemitism. And so now when you think about North Africans and Syrians that need to go somewhere, Central American people who need safety for their own homes and their own families, I think that it's fair to say, "Look, if in fact communities are overrun by immigrants, I don't think that's xenophobia to say we don't want that." It's almost never the case. It's the fantasy that you're going to be overrun. It's the fantasy that you're going to be economically so challenged by these new immigrants that you're going to lose your job. I've looked at the data every which way I can. It almost never is the case that they're taking our jobs and they're taking away our culture.

**Karen Long**:

I noted with great interest that Canada has started initiative to bring in a half a million immigrants a year, completely self-interestedly, to support the aging country. And I, hand to god, believe that in 20 years they'll look so much smarter than we do.

**George Makari**:

Yeah. Look, I think that the waves of immigrants who have come to this country and added to it, it's not like one chapter, it's the whole thing. It's the story of America. And so in that way it's also the story of America that we periodically put up very intense barriers to those immigrants. I think that that is part of the challenge. And part of the challenge is that we are a country of immigrants, so the irony of us closing off to immigrants is even stronger than, let's say, Switzerland or Sweden, where there is this more homogenous community that sees itself in some, obviously always fantastic way, as having some pure ethnicity and it being somehow diluted or in some way undermined by newcomers.

You could see how the fantasy would emerge in Sweden. It's never true. It's always a fantasy. But here it's not even how you could possibly even fathom that. And that's part of the claim about whiteness, is that what is it to be white? I know people who are Irish Americans and Italian Americans and mixed of all sorts, but I've never met a White person. I don't know what that means except you're not Black and you're not Hispanic. And so White, if that's the way that we form a collective, it's a very non-specific, bland way of unifying people against others rather than proudly around their own heritage, which is certainly virtuous.

**Karen Long**:

You and I find ourselves together because of your storytelling gift. And I want to just pause there because the other person who won in nonfiction, Tiya Miles, attributes her interest in story and history to her Mississippi grandmother. And you attribute your interest in storytelling to your Texas Lebanese grandfather.

**George Makari**:

Well, I never knew my Texas Lebanese grandfather, but he told yarns and tall tales about his times in Texas to my father, which then became very cherished because my grandfather died, when my father was 17, in a car crash. But he had essentially come to the United States at the age of seven or eight, we're not a 100% sure, grown to be a man in Texas. So he was essentially an American and at the age of 30, went back to get rugs for his oriental rug business and got stuck in Lebanon with the beginning of World War I. Had a family, including my father, told my father these extraordinary tales, which my father then told me, about the train robbery where he hid two-thirds of his money in his sock, but kept a third out to make sure that the robbers wouldn't actually really check him. And these kind of notions of his own cleverness and getting away from these kind of people who would chase him around and he had to hide this way and that way.

And there were stories of being out in the west and kind of American individualism and using your cunning and your creativity to defeat people who thought of him as a foreigner and thought of him as different, and despite all that, becoming Texan. So my dad loved to tell, that was what he had left of his father, really, after he lost his father. So in a way there's a memorialization in narrative that I was quite wide-eyed to. And then the other aspect really is an Arabic tradition of the love of poetry. My father was a child orator poet who would be wheeled around to different places at the age of four to recite long poems. And so when he eventually had dementia in his 90s, really one of the last things that went were these long poems that he could still recite even though he didn't know exactly where he was. God bless him. And so he loved the sound of language and he loved the sound of these beautiful Arabic poems that he would recite to us. And so I think that that was definitely an influence too.

**Karen Long**:

And now we'll pause for a short break. The Asterisk\* is a project of the Cleveland Foundation, to bring more readers and listeners into conversation with the best writers in English, in this case, recipients of the Anisfield-Wolf Book Award. We'll now return to the conversation.

I like to think about Of Fear and Strangers and Tiya Miles' book, All That She Carried, side by side, because they have an interesting mirroring in Miles' determination to resurrect people not saved in the archives. And you in the mauve intellectual history, are deep in the archives. And it just made me wonder how you think of the books side by side and if Of Fear and Strangers would be different if you had the capacity to look beyond what was your material?

**George Makari**:

Yeah, look, I think that the way that you write people who have left very little behind is a really big challenge for historians. And I run an institute with a massive library and with an archive and we try to keep things and get things and preserve things with that in mind. What isn't always preserved. So the biggest challenge for me is that xenophobia is as a word and as a concept within my capacity for doing original research, which is to say a lot of it's in languages that I can read. But once it becomes a cultural phenomenon and you're starting to describe it, then it's throughout the world. And that obviously beggars my capacities to go here and there and see where a lot of the story could be told as one of xenophobia, but I don't have the capacity to tell it.

So some of those people, especially non-Western people, the risk is that they'll be forgotten, at least in the West. So I think that there is a kind of sadness about that, that you can't possibly preserve those stories and the worry that without support and without a culture that looks to do this, that these stories will be lost and forgotten. And I guess that, as you make me think about it, that does go back to my grandfather. There is a element of memorialization in narrative that's been very powerful to me personally, and you're making me think of it right now, is probably part of the motivation for what I do.

**Karen Long**:

That makes such intrinsic sense. Part of the humanness of us is our storytelling and to have the opportunity to cherish them in books is part of the great accomplishment of coming together and not being simply xenophobic, as you've pointed out, it's the cooperative side that brings us together. And that made me want to ask you about the World Cup.

**George Makari**:

Okay. All right.

**Karen Long**:

Because anthropologically, it's just fascinating.

**George Makari**:

It is.

**Karen Long**:

And I found myself more and more drawn to the narratives around this global mashup in the form of game. And there was very serious things happening.

**George Makari**:

Yeah, look, I'm a big sports fan, but I have to say like a lot of Americans, I'm not super, super sophisticated about what we call soccer. But I certainly was riveted to the last rounds and riveted by the last rounds. Look, I'll tell you my one angle on it. My one angle is that my wife grew up in France and I every summer spent, for the last many years, have spent a month in this village in France, which is kind of one of my homes I think at this point. And so I'm very attached to the French and the French team.

**Karen Long**:

Les Bleus.

**George Makari**:

Yeah, exactly. Allez Les Bleus. But the French team is complicated.

**Karen Long**:

It is.

**George Makari**:

And I remember, so I would go to this village and I think that I feel very at home there and I love the people there and I think they feel the same way. But there was always the sense that I was an Arab and more so than I would acknowledge myself, but there was a way of reading me in that society that was just the way they look at things. And so I'll never forget when Zidane was the star for the French team, because in a way, overnight, he went from being an Arab to a Frenchman. And now you look at the team and you think about French colonialism and you think about, "Okay, some high percentage of this team is from their colonial efforts and isn't that complicated when they're now going to play Morocco?" So yeah, it does make the head spin about what one defines as us and what one defines as them and how those boundaries can change.

**Karen Long**:

And to have the French president begging Mbappé to remain is kind of exhilarating. All of a sudden there's this elasticity in us and them that you don't find another contexts.

**George Makari**:

Yeah, exactly. And let's not forget there is a great counterforce to that. So right now I think the threat of right wing, fascist apologists and xenophobes in France is greater than it's ever been. They have their media outlet at this point. They have a number of choices, not just the Le Pen-ists. So I think that whenever this mixing happens, we can say, "How wonderful," but beware, because other people don't think it's so wonderful.

**Karen Long**:

The counter forces...

**George Makari**:

And the counter forces are to this kind of integrating of tribes, the aggression about purifying our tribe and of not letting them in is going to be there too. So that's been one of the lessons of this book, is that you don't get one without the other. So you have to be constantly vigilant.

**Karen Long**:

It also makes the book so important. And it drew my mind to a book from 2019 called The Plateau, by Maggie Paxson, who's a anthropologist at Georgetown. And it's a study of a village in south-central France on the plateau Vivarais-Lignon, where the people have this centuries long tradition of taking in a stranger. And she had a familial connection. So again, a non-random way she entered into thinking about this, where the farmers and the pharmacists and the shopkeepers took in hundreds of children during the Nazi period and kept them safe. At times there were more children being hidden than there were townsfolk. And it might be a soft-headed counter example, but it's also something that exists. And I, as somebody who has lived in and thought about France so closely, I wonder how that counter narrative lands with you?

**George Makari**:

It's very important and it's very important to highlight it and to remind ourselves that it is not just possible, but it happens every day. One of the wonderful things in France now is that there are lots of historical plaques and ways of memorializing people who did that. But the idea that we would take in strangers is not a strange one. Migratory humans always relied on the kindness of strangers. They really did. And so in the early part of the book, when I talk about who the Xenos was and the ethics of the Xenos in Greece, that exists in, I'm sure it exists in lots of places, but it certainly exists in Arab lands. And it's a very powerful tradition of hospitality that you rely on because otherwise there were no motels, you're going to die if no one takes you in. So I think it both has an everyday quality that we should not forget and we should not overly highlight how resistant we are to this. People do it all the time.

And then under pressure, when people do it at risk and peril to their own families and themselves, that's when we do need to praise and to remember. And we had, in our village in France, right, well, I'll just, two people. One was right across from us, he was a Jew who, in France, his father was brought to Drancy and was maybe going to leave. It wasn't that well guarded and finally decided to escape. And when his wife came with clothing to escape, he had already been sent to the concentration camps. So our friend's father perished in the camps.

Right next door to him were two anarchists friends. They were quite older than us and now passed away. But Madeleine Lamberet was this wonderful painter. She was trained by Petrillo and she, without bragging, just as a matter of fact, if you pressed her, would tell you what she did during the war. Now a lot of people don't tell you the truth about what they did during the war, and we got very good at sensing who was whom. But she was an anarchist and that doesn't mean what it might mean to Americans who think about punk rock and stuff like that. It meant that she was a syndico-anarchist, which was she had fought in the Spanish Civil War and that's where she had met her partner, Georgi Grigoriev.

And they had both committed themselves to saving Jews. And she was a painter, so she took her skills to make fake passports and again and again and again would go to the Gestapo headquarters to get them authenticated. And I remember once, we asked her, I don't know, I think it was my wife who asked her, "But weren't you scared? Weren't you terrified?" And she looked at us like we were such innocents and said, "No, I knew I was doing the right thing."

**Karen Long**:

And so, one of the things I love about your book is that you don't just keep it in the theoretical. You have insight into how to grow more of that. And in a word, it's integration, it's mixing.

**George Makari**:

Yeah. It's a complicated problem. And I try to say there are three parts to this problem. One is integration, mixing, we get used to different people, it goes away. That's the most optimistic.

**Karen Long**:

Xenophobia goes away.

**George Makari**:

That's the most, yeah. I call it "stranger anxiety," really. It's not even really full-blown xenophobia. And then we have this cognitive part of stereotypes, and we all have stereotypes. The AP today put out a guideline that no one should be called the, and you shouldn't be called the mentally ill, because it's people with mental illness. But they also said you shouldn't be called the French. The French are like, "What?"

**Karen Long**:

People with French?

**George Makari**:

Yeah, people with French. So we can't help but avoid these kind of ways that we signify and represent others in shorthand. And those can be stereotypes. We can unlearn those. The hardest part are the people who are motivated to hate and demean others. And that is the core hardest problem of xenophobia. So I think we can do really well on the first two fronts. The third one is harder because if someone stabilizes themselves and if their community stabilizes themselves by demeaning and hating others, they don't just learn their way out of that. Something deeper has to transform that community so that they don't see themselves as in need of, for instance, White superiority, White supremacy. What is it other than an admission of a feeling of White inferiority and yet what do you do about it? That's the toughest part of the problem.

**Karen Long**:

I was thinking about your insights there, just based on a new study the New York Times held up on 150 men who have committed gun violence and the statements of their loneliness, and their isolation, and their hatred are so stark. And it seems that that shame component and the experience of social isolation is the lived reality for many thousands of people.

**George Makari**:

Yeah, that's right. And yet what I would say about that is, and this is maybe what Steven Pinker was noting about the way I think, the problem isn't the fascinating backstories of really unhappy people and gun violence, the problem is no gun control. There are very unhappy people and there are social ways of addressing that throughout the world. No one has the problem we have with people getting semi-automatic weapons and killing mass numbers of people as an outcome of this misery. So yeah, I think there's a lot of problems of isolation. COVID has made it much worse. I think there's a lot of despair in terms of economics and socioeconomics that are certainly part of the problem. But, boy, when you think about gun violence, don't get caught up in the backstory of the murderer.

**Karen Long**:

Fair point.

**George Makari**:

Get caught up in the fact that we...

**Karen Long**:

The policy. Yeah. Well, let us circle back one last time to your French adoptive home, because one of the gifts you gave Cleveland when you were with us in September of 2022, was reminding us or teaching us the first time of the story of Walter Benjamin. Could you bring us back to that, please?

**George Makari**:

Sure. So Walter Benjamin is a writer that I've always loved. A lot of people love him. He's very lovable in a lot of ways, and he had this tragic end that happened to occur very, very close to our village. Honestly, I'd always known that his last trek was very close to our village. But when I finished this book and I thought, "Okay, let's just go and try to do that and let's try to take this path," because, in fact, it's become kind of a tourist thing to do, is to try to recreate the escape route that so many, well first, the Spanish Republicans went north across the Pyrenees to get away from Franco. And then only a few years later, Jews, anarchists, communists tried to go the other way to go to Spain to get away from the Nazis.

And so I tried to take this hike with my wife. It actually was pretty damn hard. But it made me think more and more about his story and so I'll maybe read the-

**Karen Long**:

I'd love that. Thank you so much.

**George Makari**:

Okay. To set up the story, what happened is Benjamin goes to Marseille. He's going to try to get out that way. Adorno and people in New York are trying to help him. He can't get out. He hears about a human smuggler. She's actually an anti-Nazi person, Lisa Fittko is her name. And she's going to, she smuggles people across the Pyrenees. So he gets his way down from Marseille to the very border between France and Spain, which is where our village is.

**Karen Long**:

And he's a German Jew.

**George Makari**:

And he is a German Jew, who is a great writer, who has with him a briefcase that's filled with a manuscript and he gets to the border with Fittko and a small group of, they called them "evades." They were people who were evading the Germans. And they had, in this town of Portbou, changed the rules so that just for a very short time, they weren't accepting anybody and they arrested them. He was sent to a hotel that was guarded and committed suicide and his briefcase was never found.

"The story of Walter Benjamin's flight is famous and it has long haunted me. Did this brilliant wanderer, this European flenner, know that in the end he would become mythic as a man on the run? A Xenos turned away, crushed by cool legalisms enforced at foreign ports and borders? In his final despair, did he know his story would be rewritten backward so that this hike would become a tourist destination and his spirit would forever linger in dingy Portbou? And what of his briefcase? What was in it? Many have speculated, but I think the simplest answer is hope."

"That leather bag contained Walter Benjamin's last appeal. It was what remained of a trembling, failing trust that perhaps his voice might vault over the highest walls of hatred to reach far off, perhaps quite foreign, beings who might join with him over those pages. Sometimes I imagined that if one stumbled upon that dusty valise and pried it open, as in the 1,001 Nights, it would release the roaring voices of histories, refugees and exiles. All their lamentations, their laughter and their stories. All their accusations and confessions, all freed from oblivion together in a waterfall of sound so grand, so sublime that for an instant it would stop everything, even time."

"History is a trip into the spirit world. It is an attempt to wake the graveyard and give our ancestors voice and form so that we can confront them and free ourselves from their spells. History at its best then carries the hope not only of resurrection, but of exorcism. It holds the desire that by remembering we will not repeat. Of Fear and Strangers has been my attempt to remember for myself, for you. Xenophobia is not some antiquated classical term. It's our word. We have a name for what is happening to us. What has been growing in scope, flashing red, spreading. The only questions are in how extreme will it become? What forms will it take? Who will it target and who will stand to oppose it? This hatred will not end of its own accord. This is our catastrophe. That poet who once grilled me about my history, himself descended from enslaved people, wrote that, quote, 'Nightmare begins responsibility.' That responsibility, I know now, to ourselves, to each other, is not just to wake up but to remember it all when we do."

**Karen Long**:

So beautiful. Thank you.

**George Makari**:

Thank you.

**Karen Long**:

And as is our habit here at The Asterisk\*, our listeners would be keen to know what you are reading.

**George Makari**:

Well, I read a lot. But a couple of things. I'm at the same age as Geoff Dyer in his book, The Last Days of Roger Federer: And Other Endings, is a book that I just read and admired a lot. He's a very brave writer. He mixes genre and he is like me, a tennis player. But it's mostly not about Roger Federer, it's about middle age and losing it and how we mourn that and continue. I am also reading John Donne, who somehow I haven't read for the last 30 years and reading his letters and his sermons and his contemplations of mortality. So I guess I'm in a rather dark place. I'm reading The Last Writings of Thomas S. Kuhn: Incommensurability in Science. I'm a big Thomas Kuhn fan, and so this new collection of his last writings is quite fascinating to me.

**Karen Long**:

That is a good tick list. And you're probably also dipping back into The Trees by Percival Everett?

**George Makari**:

Yes. I'm going to be interviewing Percival Everett and I love The Trees, but now I'm reading Dr. No.

**Karen Long**:

Okay. Completely different.

**George Makari**:

Yeah, which is the amazing thing about Percival Everett.

**Karen Long**:

Thank you so much.

**George Makari**:

Thank you. It's been a pleasure.

**Karen Long**:

Same.

The Asterisk\* is brought to you by the Cleveland Foundation. The executive producer is Alan Ashby with help from producer Tara Pringle-Jefferson. Cleveland Public School students working with the Cleveland Classical Guitar Society wrote and performed our original score. I'm **Karen Long**, manager of the prizes. Visit Anisfield-Wolf.org to learn more on the history of the award, about previous winners and upcoming events. And thank you for listening.